

THEATRE

- THEATRE** Wesley Huss
An analysis of theatre and a search for its primary energies. Theatre history, i.e. factual information is dealt with, but with the concentration on the propelling forces in Theatre.
- APPROACH TO ACTING** Wesley Huss
From improvisation to characterization.
- ADVANCED ACTING** Wesley Huss
From characterization to group work.
- PRODUCTION** Wesley Huss
The various elements of Theatre combined and related in actual production.
- SPACE DESIGN FOR THEATRE** Wesley Huss
The use of indoor or outdoor space and the function of lighting.
- MOVEMENT FOR ACTORS** Wesley Huss
The muscular correlatives of impulse and control.
- PRETENSE FOR DANCERS** Wesley Huss
The gaining of dimension in dance through the use of pretense.
- GROUP DYNAMICS** Wesley Huss
Seminar limited to a few mature students. An investigation of the relationships within groups.

WRITING

- THE ACT OF WRITING IN THE CONTEXT OF POST-MODERN MAN** Charles Olson
The effort is definitely non-literary. Neither is the reading in "literature," like they say, nor is the writing "composition." The amount of either is not at all the question. The idea is to enable the person to achieve the beginnings of a disposition toward reality now, by which he or she can bring himself or herself to bear as value.

Four writers—Melville, Dostoevsky, Rimbaud, and Lawrence—are four directions. But the person is his or her own material, and history before, after and outside Graeco-Roman, Judeo-Christian history, is more the content than these "modern" masters.

The proposition is the simplest: to release the person's energy word-wise, and thus begin the hammering of form out of content. The engagement of each class, therefore, is the search for a methodology by which each person in the class, by acts of writing and critique on others' acts of